

*THE ANDRÉS SEGOVIA ARCHIVE*

*GENERAL EDITOR: ANGELO GILARDINO*

# Gaspar Cassadó

## WORKS FOR GUITAR



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# **Gaspar Cassadó**

## **WORKS FOR GUITAR**

*edited by Angelo Gilardino and Luigi Biscaldi*

- CATALANESCA
- CANCIÓN DE LEONARDO
- SARDANA CHIGIANA
- PREÁMBULO Y SARDANA
- LEYENDA CATALANA
- DOS CANTOS POPULARES FINLANDESES

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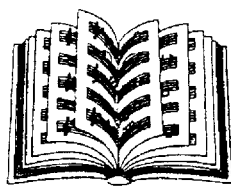
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Linares, Jaén (Spain)

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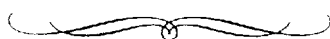
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# FOREWORD

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## GASPAR CASSADÓ MOREU (1897-1966)

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Gaspar Cassadó was born in the historic city of Barcelona on September 30<sup>th</sup>, 1897, into a household where music occupied a prominent place. His father – Joaquín Cassadó Vals (1867-1926) – was a composer, organist, choral director and conductor who belonged to the modernist generation of Catalan artists; his mother – Agustina Moreu – was a woman of wide learning and culture. Gaspar was the third of four brothers (the others being Agustín, Montserrat and Josep).

Gaspar began his musical studies at the *Capilla de nuestra señora de la Merced* as a pupil of his father and of Dionisio March, who was his first cello teacher. In 1907 he and his brother Agustín (a violin student) gained a scholarship enabling them to pursue their studies in Paris. Accompanied by their father, they moved to the French capital, where they become pupils of Pablo Casals and Jacques Thibaud, respectively. In addition, they formed the *Trio Cassadó* with their father, the experience of which marked the beginning of a special affection for chamber music that was to remain with Gaspar all his life.

During his Parisian years, the young Cassadó was introduced into the city's musical circles, making the acquaintance of Debussy, Satie, Viñes, Turina, Albéniz and Diaghilev, and seeing the *Ballets-russes*. He was given advice by Ravel and Falla, and established a strong

friendship with the Italian composer and pianist Alfredo Casella. The lessons he received from the great Pablo Casals were important in developing his appreciation of the spiritual dimension of music. Cassadó was in future to refer to Casals as his “spiritual father”.

In 1914, two events put an end to Gaspar's stay in the French capital: the premature death of his brother Agustín (whose promising career was cut short by an epidemic), and the outbreak of the first world war. Following his return to Barcelona, Cassadó toured Spain giving a series of concerts that culminated on December 30<sup>th</sup> with his debut in the *Palau de la música* in Barcelona. He immediately won a warm response from listeners and reviewers. On several occasions he shared the concert platform with the pianist Arthur Rubinstein, under the management of the impresario Ernesto de Quesada. Cassadó soon became a brilliant fixture in the concert life in the Catalan capital, which was enjoying a golden age through the presence of performers such as Boulanger, Casals, Cortot, Granados, Heifetz, Kreisler, Landowska, Llobet, Manén, Pahissa, Thibaud, etc. His deep understanding of the life and culture of Barcelona underpinned his contribution to the musical activities of Catalonia: during October 1921 he gave a series of concerts which featured works by Arregui, Bretón and Pahissa; in April 1923 he gave a recital with works by, among others, Cyril Scott. Cassadó was always a powerful advocate for new music.

The year 1918, at the end of the first world war,

saw the start of his international career, and in 1920 he gave his first concert tour of Argentina (one year before Segovia). In 1923, through his friendship with Casella, he travelled to Italy, where he established contact with several significant figures in the musical life of that country. In Florence, especially, he felt he had found a second home. A friendship with the pianist Giulietta von Mendelssohn helped him to find a way to Berlin and Germany.

During the 1930s his career as a cellist continued to develop. He appeared at the most renowned concert halls and performed as a soloist with the most important conductors of the period, such as Furtwängler, Mengelberg and Weingartner.

In 1936, the year that saw the outbreak of the Spanish civil war, he made his debut in New York. In 1937, he was again in New York, where he coincided with his friend Andrés Segovia, who was giving concerts there. During the second world war he lived in retirement, but he revived his concert activity with a performance in Florence on October 31<sup>st</sup>, 1944, at the request of the students of the University, to celebrate the liberation of the city. During these events he strengthened his friendship with the great Italian composer Luigi Dallapiccola, who dedicated to him three pieces for solo cello.

In 1946, he began his teaching activity in the famous summer courses at the *Accademia Chigiana* in Siena (where Segovia was to join him some years later).

His return to the USA in 1949 was marred by a serious and unpleasant disagreement resulting from the publication in *The New York Times* of a letter written by Casals and delivered by Diran Alexanian, a cellist and assistant to Casals who had settled in New York as a teacher. In his letter, Casals, from his exile in Prades, accused Cassadó of having exploited his (Casals') name for the purpose of giving concerts in Spain, Italy and Germany at a time when these countries were governed by undemocratic regimes. As a consequence Cassadó's tour was curtailed and

his public standing was seriously affected. Nevertheless, in 1956, setting aside all misunderstandings, teacher and pupil were reunited in friendship and mutual esteem. In the meantime, Cassadó had formed a trio with Menuhin and Kentner, and sometime later his passion for teaching was to lead him to initiate the courses at Santiago de Compostela, where he would invite his friends Andrés Segovia and Alicia de Larrocha to teach. He also began giving classes at the *Musikhochschule* in Cologne (Germany), where he founded another trio (the *Trio Colonia*).

In 1959 Cassadó married the Japanese pianist Chieko Hara. At the height of his career, he died suddenly on December 24<sup>th</sup>, 1966, at the Libery hotel in Madrid, on his way from Lisbon to Barcelona, where he was due to spend Christmas. As a cellist, Cassadó will always be remembered for the personality and warmth of his interpretations.

Cassadó found a second outlet for his creative personality in the field of composition. During his studies in Paris, under the powerful influence of his father, he composed in 1922 his first work for cello and piano: *La Hilandera, El Reloj y El Galán*.

Cassadó's musical language was stamped with his personal imprint, which is evident in the balance between lyrical ardour and formal elegance. All his output is characterised by the romantic elaboration of folkloric elements, with a clear French influence.

During the years 1925/26 he wrote a *Sonata nello stile antico spagnolo*, ("Sonata in the antique Spanish style") whose dance movements recall the guitar, a *Concierto para violonchelo y orquesta en re menor* (which was premiered by Casals), *Danse du diable vert*, and his famous *Requiebros y Serenade*, as well as a *Suite para violonchelo*. In 1928 he composed *Rapsodia catalana* for full orchestra, the premiere of which took place in 1931 in New York with Mengelberg conducting. He also wrote *Variaciones concertantes* for piano and



orchestra, dedicated to José Iturbi. In 1931, in Paris, *Le monde musical* published an article about his work as a composer written by Diran Alexanian, who, years later, was to forward to *The New York Times* the accusatory letter by Pablo Casals.

Despite Cassadó's interest in composing, in his maturity he realised that there was little comparability between his activities as a concert player and as a composer. He wrote:<sup>(1)</sup>

«Viena, decidió mi carrera musical. Yo soñaba con ser compositor, pero fue aquí donde comprendí que mi verdadero horizonte era el del violonchelo.»<sup>(2)</sup>

He added:

«La composición, que todavía ocupa algún tiempo entre mis viajes, clases y conciertos, no puede ser ya más que un "hobby".»<sup>(3)</sup>

Cassadó devoted his attention also to the art of transcription, with significant results. Among the items he transcribed for cello, are *Estrellita* by Manuel Ponce and the *Fandanguillo* by Federico Moreno-Torroba, originally written for guitar. But he also transcribed in the opposite direction, from the cello to the guitar, in his version of Boccherini's *Concierto en mi mayor*.

In his native town of Barcelona it was natural for him to make the acquaintance of people such as Llobet and Pujol, but it was essentially through the figure of Andrés Segovia that he was to cultivate a connection with the guitar. Cassadó and Segovia were from the same generation and their ideas and tastes, both musically and aesthetically, were practically identical: such an identity of outlook was the

basis for their cooperation and friendship. Cassadó's role in Segovia's career was highly significant: it was he who introduced the guitarist to the impresario Quesada, an action which was most influential in the development of Segovia's career.

On September 7<sup>th</sup>, 1967, at the University of Santiago de Compostela, Clemente Terni gave a lecture about Cassadó, who had died the preceding year. The text of this lecture was printed with a preface by Andrés Segovia, which perfectly reflects the personality of cellist-composer and the value of their friendship:<sup>(4)</sup>

«Alguien, sin duda, muy semejante a nuestro gran artista Gaspar Cassadó, debió sugerir a Emerson esta bella definición: "Poeta es quien en los ojos del hombre conserva la mirada del niño." Era el alma de Cassadó transparente como la de un chiquillo, sin que la vida hubiera depositado en ella, al correr de los años y desengaños, ni amarguras, ni rencores que la enturbiasen. Y su arte, limpio de impurezas bastardas, podría servir a todos nosotros de paradigma de nobleza estética por su rica intuición y su vigor reflexivo. Niño y hombre se juntaban, pues, en él. Nunca su llorada ausencia será completa: la luz de su recuerdo perdurará en el corazón de quienes nos hemos enriquecido espiritual y humanamente con su amistad.»<sup>(5)</sup>

### Roberto Morón

Madrid (Spain), December 2002.

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(4) Mónica Pagés i Santacana: op. cit., page 99.

(5) «Somebody very similar to our great artist Gaspar Cassadó must have suggested to Emerson this nice sentence: "A poet is one in whom the eyes of a man preserve the sight of a child" [The editors of this edition have not been able to trace this sentence in the works of the American writer Ralph Waldo Emerson]. Cassadó's soul was transparent as a baby's soul, and life had left in such a soul, through the years and the disappointments, neither bitterness nor hunger. And his art, free from any impurity, could serve all of us as a paradigm of aesthetic nobleness for its rich intuition and its thoughtful power. A child and a man were united in him and his absence will never be a complete one: the light of his memory will remain in our hearts, which have been enriched spiritually and humanly by his friendship.»

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(1) Mónica Pagés i Santacana: *Gaspar Cassadó, la voz del violonchelo*, Amalgama edicions (Barcelona), 2000, page 77.

(2) «Vienna decided my music career. I dreamt of being a composer, but it was there that I understood that my true horizon was the cello.»

(3) «Composition, which still occupies some time during my trips, classes and concerts, cannot be more than a hobby.»

## A NOTE FROM THE EDITOR

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When I first examined the papers in Andrés Segovia's archive at Linares (May 7<sup>th</sup>, 2001), I was optimistic about the possibility of rescuing the solo guitar pieces by Gaspar Cassadó of whose existence I knew through Segovia's recordings: *Sardana* and the dyptich *Preámbulo y Sardana*. I knew that these works had been composed after 1950, and therefore could not have been among the many manuscripts belonging to the maestro which were assumed to have been destroyed during the sacking of his house in 1936, during the Spanish civil war (further exploration of the archive showed that many works believed to have been lost in this event had in fact survived).

During that first session at the archive, the two expected pieces appeared (the *Sardana* was actually entitled *Sardana Chigiana*, and the manuscript showed that it had been composed to celebrate Segovia's appointment as a teacher at the famous summer course of the *Accademia Chigiana* at Siena), but they were not alone; they were happily accompanied by a *Canción de Leonardo* (a lullaby written in memory of Leonardo Segovia, the elder son of the maestro, who died in an accident when he was a boy), and a *Leyenda catalana* which a first glance revealed to be a new setting – more sophisticated than its predecessors – of the Catalan song *El noy de la mare* (already arranged for guitar by Llobet, Segovia, Ponce, etc.). Finally, there was a curious setting of *Dos cantos populares finlandeses*, which left me with the amusing question – so far unanswered – of why a Catalan composer should dedicate to a master born in Andalucia a piece based upon two Finnish songs.

Happy with these rescues, I failed to extract from the papers their last drop, and so in October 2002, my ex-student Luigi Attademo (who had assisted me during the session in May 2001), searching again in the Linares archive, found the manuscript of *Catalanesca*, a most significant piece, both musically and historically, written by Cassadó in 1922, when

Segovia – a close friend of the composer – was not yet famous all over the world: that piece was one of the very first responses the young star of the guitar received to his request to contemporary composers to create a new repertoire for his instrument.

Besides these pieces, Cassadó also made for Segovia a transcription for guitar and strings of one of the Boccherini cello concertos, and a transcription for solo guitar of a dyptich (*Minuetto e gavotta*) by Francesco Veracini. On the whole, we can see through the six original works for guitar the story of a friendship which linked Cassadó and Segovia for a long time, from their first meeting in Barcelona in 1918 until the death of the cellist and composer.

Cassadó wrote for guitar remarkably well, and his guitar music presents no problems to an editor: only a few very minor adjustments were required to make his pieces fluently playable. The only doubt thrown up by his manuscripts results from an uncertain mark of erasure in the *Leyenda catalana*. I believe that this tentative shortening – whose purpose is hard to understand – is not from the composer's hand, and I have left the measures exactly as they appeared before the cancellation.

On the other hand, the measures which make the third section of *Dos cantos populares finlandeses* – a sort of coda with a long succession of strummed chords that are too simplistic even for music with a popular background – do not in my judgement even distantly match the harmonic-contrapuntal treatment of the two preceding songs. They bring the work to a very unsatisfactory conclusion, and this judgement has led me to the most drastic step I have ever taken in my editorial career: the suppression of a part of a piece of music. However, the facsimile reproduction of the original manuscripts of all the pieces in this collection will allow the reader to retain this section, as well as to check up all the details of this edition.

**Angelo Gilardino**  
Vercelli (Italy), March 2003.

# CATALANESCA

**per a guitarra**

*(si en Segovia no mana lo contrari)*

# Gaspar Cassadó

**Allegro moderato**

CII\_

## 6th D

6

12

17

22

27

7



33

Staff 33-37: Treble clef, key of D major. Measures 33-37. Fingerings: ① (33), ④ (34-35), ④ (36-37). Includes slurs and fingering numbers (0, 1, 2, 3, 4).

38

Staff 38-43: Treble clef, key of D major. Measures 38-43. Fingerings: ③ (38), ② (39), ① (40), ② (41), ① (42-43). Includes slurs and fingering numbers (0, 1, 2, 3, 4).

44

Staff 44-48: Treble clef, key of D major. Measures 44-48. Fingerings: ④ (44), ① (45), ② (46), ③ (47), ① (48). Includes slurs and fingering numbers (0, 1, 2, 3, 4).

49

Staff 49-53: Treble clef, key of D major. Measures 49-53. Fingerings: ② (49), ④ (50), ③ (51), ④ (52), ② (53). Includes slurs and fingering numbers (0, 1, 2, 3, 4).

54

Staff 54-59: Treble clef, key of D major. Measures 54-59. Fingerings: ② (54), ③ (55), ② (56), ④ (57), ④ (58), ④ (59). Includes slurs and fingering numbers (0, 1, 2, 3, 4).

60

Staff 60-65: Treble clef, key of D major. Measures 60-65. Fingerings: ③ (60), ② (61), ③ (62), ② (63), ③ (64), ① (65). Includes slurs and fingering numbers (0, 1, 2, 3, 4).

66

Staff 66-71: Treble clef, key of D major. Measures 66-71. Fingerings: ③ (66), ④ (67), ③ (68), ② (69), ③ (70), ③ (71). Includes slurs and fingering numbers (0, 1, 2, 3, 4).

72

Staff 72-77: Treble clef, key of D major (two sharps). The melody consists of eighth and sixteenth notes, often beamed together. The bass line features a steady eighth-note accompaniment. A slur covers measures 72-74 in the upper voice.

78

Staff 78-83: Continuation of the previous system. The melody continues with eighth and sixteenth notes. A slur covers measures 78-80 in the upper voice.

84

Staff 84-89: Continuation of the previous system. The melody continues with eighth and sixteenth notes. A slur covers measures 84-86 in the upper voice.

90

Staff 90-94: Continuation of the previous system. The melody continues with eighth and sixteenth notes. A slur covers measures 90-92 in the upper voice.

95

Staff 95-98: Continuation of the previous system. The melody continues with eighth and sixteenth notes. A slur covers measures 95-97 in the upper voice.

99

Staff 99-103: Continuation of the previous system. The melody continues with eighth and sixteenth notes. A slur covers measures 99-101 in the upper voice. The bass line includes triplets and other rhythmic patterns.

104

Staff 104-108: Continuation of the previous system. The melody continues with eighth and sixteenth notes. A slur covers measures 104-106 in the upper voice. The bass line includes triplets and other rhythmic patterns.

# CANCIÓN DE LEONARDO

para guitarra

Gaspar Cassadó

**Calmo** *a tempo*

CVIII ② VII CIII

*pp* *dolcissimo* *mf* *espress.* *p* *allarg.* *> pp* *mf* *semplice*

6 CIII ② CIII ② CIII ②

11 CIII ② CIII ② ③ ① rall. *pp* *dolcissimo*

17 XII *a tempo* CIII CI

*mf* *espress.* *p* *allarg.* *mf* *espress.*

23 CIII CVII ② CIII

rall. *f*

27

*p* più lento *rall.* *pp* dolcissimo

32

*mf* espress. *p* allarg. più tranquillo dolcissimo

36

più espress. ma sempre dolcissimo

40

calmando teneramente

45

*rall.* *ten.* *ppp*

sempre più dolce

a Andrés Segovia  
Profesor de guitarra en la  
Academia musical Chigiana de Siena

# SARDANA CHIGIANA

para guitarra

Gaspar Cassadó

Allegro non tanto

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro non tanto'. The first staff contains measures 1 through 6, with a finger number 3 above the first measure and a fret number XII above the fifth measure. The dynamics are *f* ponticello, *sfz*, and *p dolce*. The second staff begins with measure 7, marked with a CIX measure rest. It contains measures 7 through 13, with finger numbers 4, 3, 4, 3, 1, 3, and 4, and a fret number 3 above the eighth measure. The dynamic is *p*. The third staff begins with measure 14, marked with a CIII measure rest. It contains measures 14 through 20, with finger numbers 0, 3, 1, 4, 7, 4, 2, 4, 2, 2, 0, 3, 4, 4, 3, and 8, and a fret number 3 above the fifteenth measure. The dynamics are *sfz*, *sfz*, and *mf*. The fourth staff begins with measure 19, marked with a CVIII measure rest. It contains measures 19 through 24, with finger numbers 7, 0, 1, 0, 5, 2, 4, 3, 2, 4, 3, 2, 1, 3, 2, and 0, and a fret number 3 above the twentieth measure. The dynamics are *sfz*, *f*, *mf*, *sfz*, and *f*. The fifth staff begins with measure 25, marked with a CIII measure rest. It contains measures 25 through 30, with finger numbers 2, 4, 7, 3, 0, 5, 4, 3, 4, 0, 1, 3, 4, 0, 1, 4, 0, 2, 4, and 0, and a fret number 3 above the twenty-sixth measure. The dynamics are *mf*, *sfz*, *p*, and *cresc.*

CIII

31

*f*

*sec*

*f*

*sfz*

37

*p dolce*

*sfz*

**Meno mosso**  
*cantabile*

43

*p espress.*

49

*mf*

*marc.*

*più espress.*

CIII

55

*rall.*

CI



60

*p golpeando* *mf espress.*

67

Tempo I

CII, CI, CIII

*p* *sfz* *mf*

73

CI CIII, CVI, CIII, CIV, CII

*sfz* *p*

79

CIII

*mf* *f* *cresc.*

85

CIII CI, CIII, CI, CIII

*sfz* *f deciso* *animando*

90

CIII

*p* *f sec*

# PREÁMBULO Y SARDANA

para guitarra

Gaspar Cassadó

## Preámbulo

Improvvisando, con moto

② ③ ④ ⑤ CII

*p* *semplice* *più espress.*

5 *rall.* *a tempo* ② ③ ④ ⑤

11 *p* *rinf.* *sfz* *p* *poco sfz* XVII

16 *a tempo* *pizzicato* ⑤ ④ ⑤ *poco rall.* *sostenuto*

*quasi misterioso*

20 *poco sfz* *p* *rall.*

25 *a tempo* *mf* *più p* *attacca*

# Sardana

Allegro moderato

The musical score for "Sardana" is written for guitar in 2/4 time. It consists of five systems of music, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro moderato".

**System 1 (Measures 1-6):** Starts with a *p* (piano) dynamic. It features a triplet of eighth notes (circled 2) and a triplet of sixteenth notes (circled 3). The system ends with a *sfz* (sforzando) dynamic.

**System 2 (Measures 7-12):** Starts with a *espress.* (espressivo) marking. It includes a triplet of eighth notes (circled 3) and a triplet of sixteenth notes (circled 3). The system ends with a *sfz* dynamic.

**System 3 (Measures 13-17):** Labeled "CIV" above the staff. It includes a triplet of eighth notes (circled 3) and a triplet of sixteenth notes (circled 3). The system ends with a *p* dynamic.

**System 4 (Measures 18-23):** Labeled "CVI" above the staff. It includes a triplet of eighth notes (circled 3) and a triplet of sixteenth notes (circled 3). The system ends with a *sfz* dynamic and a *sentito* marking.

**System 5 (Measures 24-29):** Labeled "CIV" above the staff. It includes a triplet of eighth notes (circled 3) and a triplet of sixteenth notes (circled 3). The system ends with a *pizz.* (pizzicato) marking and a *cresc.* (crescendo) marking.

**System 6 (Measures 30-34):** Labeled "CII" above the staff. It includes a triplet of eighth notes (circled 3) and a triplet of sixteenth notes (circled 3). The system ends with a *f* (forte) dynamic and a *pizz.* marking.

**Più deciso**

CV<sub>1</sub> CII<sub>1</sub> CII<sub>1</sub> CII<sub>1</sub> CVII<sub>1</sub> CII<sub>1</sub>

35 *f marc.* *p*

Staff 35-41: Treble clef, key of D major. Measures 35-41. Fingerings: 4, 4, 4, 4, 4, 4, 4. Dynamics: *f marc.* (35-40), *p* (41). Articulation: accents on measures 35, 36, 37, 38, 39, 40, 41. Fingering numbers: 4, 4, 4, 4, 4, 4, 4.

CII<sub>1</sub> *meno mosso* CIV *a tempo*

42 *cedendo* *mf* *molto espress.* *p*

Staff 42-47: Treble clef, key of D major. Measures 42-47. Fingerings: 4, 4, 4, 4, 4, 4, 4. Dynamics: *mf* (42-46), *p* (47). Articulation: accents on measures 42, 43, 44, 45, 46, 47. Fingering numbers: 4, 4, 4, 4, 4, 4, 4.

48 *mf espress. e rinf.*

Staff 48-54: Treble clef, key of D major. Measures 48-54. Fingerings: 4, 4, 4, 4, 4, 4, 4. Dynamics: *mf espress. e rinf.* (48-54). Articulation: accents on measures 48, 49, 50, 51, 52, 53, 54. Fingering numbers: 4, 4, 4, 4, 4, 4, 4.

CIV *pizz.*

55

Staff 55-60: Treble clef, key of D major. Measures 55-60. Fingerings: 4, 4, 4, 4, 4, 4, 4. Dynamics: *pizz.* (55-60). Articulation: accents on measures 55, 56, 57, 58, 59, 60. Fingering numbers: 4, 4, 4, 4, 4, 4, 4.

61

Staff 61-66: Treble clef, key of D major. Measures 61-66. Fingerings: 4, 4, 4, 4, 4, 4, 4. Dynamics: *mf espress.* (61-66). Articulation: accents on measures 61, 62, 63, 64, 65, 66. Fingering numbers: 4, 4, 4, 4, 4, 4, 4.

67 *dolce*

Staff 67-72: Treble clef, key of D major. Measures 67-72. Fingerings: 4, 4, 4, 4, 4, 4, 4. Dynamics: *dolce* (67-72). Articulation: accents on measures 67, 68, 69, 70, 71, 72. Fingering numbers: 4, 4, 4, 4, 4, 4, 4.

73

73-78: Musical staff with treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The staff contains six measures of music. The first measure has a circled '3' above it. The music consists of eighth and sixteenth notes, some beamed together. There are fingerings (0, 1, 2, 3, 4) and a '4 2' marking. A crescendo hairpin is located below the staff.

*più leggero* *quasi accel.*

*a tempo (deciso)*

CII

79

79-84: Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains six measures. The first measure has a circled '5' above it. The music features eighth and sixteenth notes. Fingerings (4, 2, 1, 2, 1, 4, 3, 2) are present. A 'cresc. molto' marking is above the staff, and a 'poco sost.' marking is below it. A crescendo hairpin is also present. The staff ends with a forte 'f' dynamic marking.

*poco sost.*

**f**

CIV

CIV

85

85-90: Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains six measures. The first measure has a circled '4' below it. The music consists of eighth and sixteenth notes. Fingerings (2, 4, 3, 2, 4, 2, 1, 1, 1, 2, 4, 2, 1, 4) are present. A '4' marking is also present. A crescendo hairpin is located below the staff.

CVI

91

91-96: Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains six measures. The first measure has a circled '3' above it. The music consists of eighth and sixteenth notes. Fingerings (3, 4, 2, 3, 4, 3, 1, 4, 3, 2, 1, 4) are present. A '3' marking is also present. A crescendo hairpin is located below the staff. The staff ends with a 'un poco pesante' marking.

*un poco pesante*

97

97-102: Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains six measures. The first measure has a circled '2' above it. The music consists of eighth and sixteenth notes. Fingerings (2, 4, 3, 2, 4, 3, 1, 4, 3, 2, 1, 4) are present. A '2' marking is also present. A crescendo hairpin is located below the staff. The staff ends with a 'più pesante' marking.

*più f*

*p.*

103

103-108: Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains six measures. The first measure has a circled '3' above it. The music consists of eighth and sixteenth notes. Fingerings (3, 4, 2, 3, 4, 3, 1, 4, 3, 2, 1, 4) are present. A '3' marking is also present. A crescendo hairpin is located below the staff. The staff ends with a 'cresc.' marking.

*cresc.*

109

109-114: Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains six measures. The first measure has a circled '1' above it. The music consists of eighth and sixteenth notes. Fingerings (1, 2, 4, 3, 2, 1, 4, 3, 2, 1, 4) are present. A '1' marking is also present. A crescendo hairpin is located below the staff. The staff ends with a 'pesante' marking.

**f** *pesante*

*sec*

a Andrés Segovia

# LEYENDA CATALANA

para guitarra

Gaspar Cassadó

**Moderato, mesto**

*p* *espress.* **CVI**

4 *cresc.* *sfz* *dim.* **CVI**

8 *ten.* *poco più mosso* *mf espress.* *p*

12 **CIV** *più lento* *mf* *p* *rall.*

16 *a tempo* *espress.*

20 *sfz* *dim.*



24 CI

*pp misterioso*

28

*più intenso*

32

*dolce*

36

*teneramente*

*tranquillo poco allarg.*

40

*f doloroso*

*più piano*

44

*p*

*molto rit. ten. -----*

*p*

48

48-52: Musical staff with treble clef and key signature of one flat. It contains a series of chords and single notes. A crescendo hairpin is located below the staff between measures 49 and 50. The word *cresc.* is written below the staff at measure 50. A sforzando (*sfz*) marking is placed below a chord at measure 52. The word *dim.* is written below the staff at measure 52.

53

53-57: Musical staff with treble clef and key signature of one flat. It contains a series of chords and single notes. A crescendo hairpin is located below the staff between measures 53 and 54. The word *ten.* is written above the staff at measure 53. The tempo marking *poco più mosso* is written above the staff at measure 54. The dynamic marking *mf espress.* is written below the staff at measure 54. The dynamic marking *p* is written below the staff at measure 56. A decrescendo hairpin is located below the staff between measures 57 and 58.

58

58-61: Musical staff with treble clef and key signature of one flat. It contains a series of chords and single notes. The dynamic marking *mf* is written below the staff at measure 58. The tempo marking *più lento* is written above the staff at measure 60. The dynamic marking *mf* is written below the staff at measure 60. The tempo marking *poco allarg.* is written below the staff at measure 61. Fingerings 4, 5, and 6 are indicated above measures 60 and 61.

62

62-64: Musical staff with treble clef and key signature of one flat. It contains a series of chords and single notes. The tempo marking *a tempo* is written above the staff at measure 62. The fingering 5 is indicated below measure 62. The dynamic marking *pp* is written below the staff at measure 62. The fingering 4 is indicated below measure 63. The fingering 5 is indicated below measure 64. The dynamic marking *rinf.* is written below the staff at measure 64. The markings CII and CVII are written above the staff with lines extending to the right.

65

65-68: Musical staff with treble clef and key signature of one flat. It contains a series of chords and single notes. The dynamic marking *f* is written below the staff at measure 67. The markings CIV and CVII are written above the staff with lines extending to the right. The fingering 1 is indicated above measure 67. The fingering 1 is indicated above measure 68.



Para Andrés

# DOS CANTOS POPULARES FINLANDESES

harmonizados y transcritos por G. Cassadó

**Moderato**

② CII ① CII

*p* *rinf.*

4 CII ② ① CVII ② CII ①

*p*

8 CII CVII ② ① ② ③ ④

*più piano*

12 CII ② CII ② CII

*f* *più solenne*

15 CII ② CVII ② ①

*mf*

18 ① CII CII

*p*

21 CII \_\_\_\_\_

*ponticello* ----- *V*

24 CII, CII, ②

*mf* più lento *cresc.* *rit.* *f* attacca

### Ritmico e gaio

27 ①

*p* *sfz*

32

*sfz* *ten. più forte* *sfz*

38 *a tempo*

*ten.* *sec*

43 ④

*marc.* *sfz*

48

CI

*sfz* *sfz*

Detailed description: This musical staff contains measures 48 through 52. It begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and fingerings (0, 1, 2, 3, 4). A dynamic marking of *sfz* (sforzando) appears twice. A bracket labeled 'CI' spans measures 50 and 51.

53

CI

*sfz* *f* *sostenuto marcato*

Detailed description: This musical staff contains measures 53 through 56. It continues with the same notation style. A dynamic marking of *sfz* is at the start, followed by *f* (forte) and *sostenuto marcato* (sustained and marked). A bracket labeled 'CI' spans measures 54 and 55.

57

*a tempo*

CV

*f* *sfz* *mf*

Detailed description: This musical staff contains measures 57 through 61. It includes a tempo marking of *a tempo*. The notation features complex rhythmic patterns and fingerings. A bracket labeled 'CV' spans measures 58 and 59. Dynamic markings include *f*, *sfz*, and *mf*. Circled numbers 2 and 3 are present above notes in measures 60 and 61.

62

CII

*f* *sfz* *sfz ten.*

Detailed description: This musical staff contains measures 62 through 66. It begins with a bracket labeled 'CII'. The notation includes various note values and rests. Dynamic markings include *f*, *sfz*, and *sfz ten.* (sforzando tenuto).

67

CIII

*a tempo* *CV* *mf*

*f* *sostenuto*

Detailed description: This musical staff contains measures 67 through 70. It includes a tempo marking of *a tempo*. A bracket labeled 'CIII' spans measures 67 and 68, and another labeled 'CV' spans measures 69 and 70. Dynamic markings include *mf* and *f sostenuto* (forte sostenuto).

71

VII

*mf* *f* *sostenuto*

Detailed description: This musical staff contains measures 71 through 75. It begins with a bracket labeled 'VII'. The notation includes various note values and rests. Dynamic markings include *mf* and *f sostenuto*.